

1906

Hymns and Antiphons

Matthias Vanden Elsen O.Praem.

Follow this and additional works at: https://digitalcommons.snc.edu/norbertine_composers

Recommended Citation

Vanden Elsen, Matthias O.Praem., "Hymns and Antiphons" (1906). *Norbertine Composers*. 19.
https://digitalcommons.snc.edu/norbertine_composers/19

This Musical Composition is brought to you for free and open access by the Center for Norbertine Studies at Digital Commons @ St. Norbert College. It has been accepted for inclusion in Norbertine Composers by an authorized administrator of Digital Commons @ St. Norbert College. For more information, please contact sarah.titus@snc.edu.

Dr. Haberl, in speaking of this composer in the "Musica Sacra," says: "This author is a master in counterpoint and a perfect connoisseur in vocal music."

HYMNS and ANTIPHONS
OF THE
MOST HOLY SACRAMENT
AND THE
BLESSED VIRGIN

COMPOSED
FOR TWO EQUAL VOICES AND ORGAN
BY

Rev. M. J. VANDEN ELSSEN, O. Praem.

Professor at St. Norbert's College, West De Pere, Wis.,
and Member of the Commission on Church Music
of the Diocese of Green Bay.

PRICE - - 60 CENTS.

Published by
M. L. NEMMERS, MILWAUKEE, WIS.

SAMPLE PAGE.—Score \$1.00. Each voice part 40c.

Mass in Honor of the Blessed Virgin Mary.

Composed by Rev. M. J. VANDEN ELSSEN, O. Praem.

Prof. at St. Norbert's College, West Depere, Wis.

This mass, with a beautiful accompaniment, is composed for Soprano and Alto, or Tenor and Bass; or Soprano and Tenor may sing first voice, and Alto and Bass second voice; or male and female voices may at some parts interchange and at others unite.

This is a very pretty, grateful, easy, melodious and effective composition, written in real ecclesiastical style by an eminent composer of church music.

Published by M. L. NEMMERS, Milwaukee, Wis.

Alto. *Tutti.*

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Et in ter - ra pax, et in ter - ra pax, ho - mi - ni - bus, bo - nae vo - lun - ta -

tis. Laudamus te. Lau-da-mus te. Be - ne - di - ci - mus te. Ad-o - ra-mus te. Ad-o -

ra - mus te. *Duo. Slower.* Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus

ti - - - bi prop - ter ma - gnam glo - ri - am tu - - - am.

fa - cto - rem

Pa - trem om - ni - po - ten - tem, fa - cto - rem coe - li et ter-rae,

vi - si - bi - li - um om - ni - um, et in vi - si - bi - li - um.

Alto. *Sop.*

San - - - ctus, San - - - ctus, San - - - ctus.

qui ve - nit in no-mi-ne, qui ve - nit in

Be - ne - di - ctus qui ve - nit in no-mi-ne qui ve - nit in no-mi-ne Do - mi -

Faster.

p ni. Ho-san-na in ex - cel-sis, ho-san-na in ex - cel - sis, ho-san-na in ex-cel - sis. *f*

MASS IN HONOR OF ST. JOSEPH. for 2 equal voices, dedicated to the Right Rev. G. S. Messmer, Bishop of Green Bay, by Rev. M. J. Vanden Elsen. Score 80c, any voice 40c.

1 No. I. O Quam Suavis.*

mf 0 quam su - a - vis est Do - mi - ne tu -

0 quam su - a - vis est Do - mi - ne Do - mi - ne Spi - ri - tus

- us o quam su - a - vis est Do - mi - ne Spi - ri - tus tu -

tu - us, o quam su - a - vis est Do - mi - ne Spi - ri - tus tu -

us, *p* qui ut dul - ce - di - nem tu - am in fi - li - os de - mon - stra -

us, *f*

pa - ne su - a - vis - si - mo, pa -

res, *mf* pa - ne su - a - vis - si - mo, pa - ne *lp*

The musical score is written for a vocal soloist and piano accompaniment. It consists of four systems of music. The first system begins with a vocal line marked *mf* and a piano line marked *p*. The second system continues the vocal line with a *f* dynamic and the piano line with a *f* dynamic. The third system features a vocal line with a *p* dynamic and a piano line with a *p* dynamic. The fourth system concludes with a vocal line marked *mf* and a piano line marked *mf*. The lyrics are in Latin and are printed below the vocal line.

Copyright, 1906, by M. L. Nemmers.

* This number and the following one are antiphons of the Blessed Sacrament; they can be sung at Benediction, instead of the "O Salutaris."

ne e - su - ri - en - tes re - ples

pa - ne su - a - vis - si - mo de coe - lo praes - ti - to, e - su - ri - en - tes re - ples

bo - nis di - mi - tens in a - nis di - mi - tens in a - nis. *Rit.*

bo - nis fa - sti - di - o - sos di - vi - tes di - mi - tens in a - nis in a - - nis. *Rit.*

No. 2. O Sacrum.

The image displays a page from a musical score for a Mass, specifically the 'Missa' by Franz Schubert. The score is written for voice and piano. The top system shows the vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*f*) section. The piano accompaniment also starts with *mf* and then *f*. The lyrics are in Latin: "0 sa - crum con - vi - vi - um 0 sa - crum". The bottom system continues the vocal line with a piano (*p*) dynamic, and the piano accompaniment also features a piano (*p*) dynamic. The lyrics for this section are: "vi - vi - um con - vi - vi - um, in quo Chri - stus su - mi - tur re - co - li - tur me -". The score is written in common time (C) and the key signature has one flat (B-flat).

pas-si - o - - - nis e - - - - jus:

mo - - - ri - a pas-si - o - nis e - - - - jus:

f

mf et fu - tu - rae glo - ri - ae no-

mens im - ple - tur gra - - - ti - a et fu - tu - rae glo - ri -

f

mf *f*

- bis pig - nus da - - - tur, no - bis pig - nus da - - - -

ae no - bis pig - nus da - tur, no - bis pig - nus da - - -

p

tur.

mf Rit. Al - le - lu - - - ja, al - le - lu - - - - ja.

mf Rit.

No. 3. Alma Redemptoris.*

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a forte (*f*) dynamic, a ritardando (*Rit.*) marking, and a piano (*p*) dynamic. The fourth system continues the piano part with a forte (*f*) dynamic and a ritardando (*Rit.*) marking.

Al - ma Re - dem-pto - ris ma - ter quae per - vi - a coe-
 et stel - la ma - ris, suc - cur - re ca-
 - li por - ta ma - nes, et stel - la ma - ris, suc - cur - re ca-
 den - ti, Sur - ge - re quae eu - rat po - pu - lo. Tu quae
 Tu quae ge - nu - i - sti na - tu - ra mi - ran-
 ge - nu - i - sti na - tu - ra mi - ran - te

* To be sung from the first Sunday in Advent till the Feast of Purification.

te
na - tu - ra mi - ran - te tu - um San-ctum ge - ni - to - rem

vir - go pri - us ac po - ste - ri - us, Ga-bri - e - lis ab o - re su - mens

pec-ca - to - rem mi - se - re - re pec ca-
il - lud a - ve pec-ca - to - rem mi - se - re - re

to - - - rem mi - se - re - - - re.
pec - ca - to - rem mi - se - re - - - re.

6
No. 4. Ave Regina.*

The musical score is written for voice and piano. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and a melisma on the letter 'A'. The second system continues the vocal line with lyrics 've Re - gi - na coe - lo - rum, A' and includes a piano accompaniment with *mf* and *f* dynamics. The third system features the lyrics 've Do - mi - na An - ge - lo - rum' and 'sal - ve' with a piano accompaniment marked *mf*. The fourth system contains the lyrics 'ex qua mun - do lux est' and 'ra - dix sal - ve por - ta ex qua mun - do lux est or -' with a piano accompaniment marked *f*. The fifth system concludes with the lyrics 'or - ta Gau - de vir - go glo - ri -' and 'ta Gau - de vir - go glo - ri - o -' with a piano accompaniment marked *f*. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

A - - - - - ve Re - gi - na coe - lo - rum, A - - - - -

ve Do - mi - na An - ge - lo - rum sal - ve

ex qua mun - do lux est

ra - dix sal - ve por - ta ex qua mun - do lux est or -

or - ta Gau - de vir - go glo - ri -

ta Gau - de vir - go glo - ri - o -

* To be sung from the Feast of Purification till Holy Thursday.

o - sa ⁷ spe-ci - o - sa

sa su - per om - nes spe - ci - o - sa va -

le o val - de de co - ra et pro no - bis Chri-stum ex

et pro no - bis Chri - stum ex o - - ra.

o - ra, et pro no - bis Chri - stum ex o - - ra.

No. 5. Regina Coeli.*

Re - gi - na coe - - li lae - ta - - re al - le - lu -

Re - gi - na coe - - li lae - ta - - re al - le -

* To be sung from Easter Sunday till Pentecost.

ja, al - le - lu - ja, *f* *p*
 lu - ja, al - le - lu - ja, qui - a quem me - ru-

i - sti por - ta - - - re, al - le - lu - ja. *p*

Re - sur - re - xit si-cut di - - - xit, al - le - lu - *mf*
 re - sur - re - xit si-cut di - - - xit al - le *f*

ja, al - le - lu - ja, *p*
 lu - ja, al - le - lu - ja, o - ra pro no - bis De -

9

um, o - ra pro no - bis De - um, al - le - lu

ja, al - le - lu - ja, al - le - lu - ja.

No. 6. Salve Regina.*

Sal - ve Re - gi - na,

Sal - ve Re - gi - na Ma - ter mi - se - ri - cor - di -

ae vi - ta dul - ce - do et spes no - stra sal - ve.

* To be sung from Trinity Sunday till Advent.

Ad te cla - ma - mus ex - su - les fi - li - i E - vae ad te su - spi -

Ad te cla - ma - mus fi - li - i E - vae

ra - mus ge - men - tes et flen - tes

ad te su - spi - ra - mus ge - men - tes et flen - tes in hac la - cri - ma - rum va -

E - ja er - go

le. E - ja er - go ad - vo - ca - ta no - stra

Et Je -

il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con - ver - te. Et

sum be - ne - di - etum

11

Je - sum be - ne - di - etum fru - ctum ven - tris tu - i, no - bis post hoc ex -

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The vocal line begins with a forte (f) dynamic. The lyrics are: 'Je - sum be - ne - di - etum fru - ctum ven - tris tu - i, no - bis post hoc ex -'.

si - li - um os - ten - de. O cle - mens, o pi -

The second system continues the musical piece. The vocal line has a piano (p) dynamic marking. The lyrics are: 'si - li - um os - ten - de. O cle - mens, o pi -'.

a, o dul - cis vir - go Ma - ri - a.

The third system concludes the piece. The vocal line has a forte (f) dynamic marking. The lyrics are: 'a, o dul - cis vir - go Ma - ri - a.'

No. 7. O Salutaris.*

1. O sa - lu - ta - ris Ho - sti - a quae coe - li - pan - dis
2. U - ni - tri - no - que Do - mi - no sit sem - pi - ter - na

The first system of the second piece, 'No. 8. O Salutaris.*', is shown. It features two vocal parts (1. and 2.) and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The dynamics are piano (p) and mezzo-forte (mf). The lyrics are: '1. O sa - lu - ta - ris Ho - sti - a quae coe - li - pan - dis' and '2. U - ni - tri - no - que Do - mi - no sit sem - pi - ter - na'.

* This number, and also Nos. 8 and 9, can be used for congregational singing.

o - sti - um, Bel - la pre - munt ho - sti - li - a, bel - la pre - munt ho - sti - li - a, da ro - bur
glo - ri - a; Qui vi - tam si - ne ter - mi - no, qui vi - tam si - ne ter - mi - no, no - bis do -

fer au - xi - li - um, da ro - bur fer au - xi - li - um. A - men.
net in pa - tri - a, no - bis do - net in pa - tri - a.

No. 8. Tantum Ergo.

1. Tan - tum er - go Sa - cra - men - tum, ve - ne - re - mur cer - nu - ti.
2. Ge - ni - to - ri Ge - ni - to - que, laus et ju - bi - la - ti.

i. Et an - ti - quam do cu - men - tum no - vo ce - dat
o. Sa - lus ho - nor vir - tus quo - que sit et be - ne -

1. Prae-stet fi - des sup - ple - men - tum, sen - su - um de-
 2. Pro - ce - den - ti ab - u - tro - que, com - par sit lau-

ri - tu - i.
 di - cti - o.

Prae-stet fi - des sup - ple - men - tum, sen - su -
 Pro - ce - den - ti ab - u - tro - que, com - par

fe - ctu - i,
 da - ti - o,

um de - fe - ctu - i, sen - su - um de - fe - ctu - i.
 sit lau - da - ti - o, com - par sit lau - da - ti - o. A - - men.

No. 9. Tantum Ergo.

1. Tan - tum er - go Sa - cra - men - tum, ve - ne - re - mur cer - nu - i.
 2. Ge - ni - to - ri Ge - ni - to - que, laus et ju - bi - la - ti - o.

Et an - ti - quum do - cu - men - tum, no - vo ce - dat ri - tu - i.
 Sa - lus ho - nor vir - tus quo - que, sit et be - ne - di - cti - o.

f *p*

Prae-stet fi - des sup - ple - men-tum, sen - su - um de - fe - ctu - i.
 Pro - ce - den - ti ab - u - tro - que, com - par sit lau - da - ti - o.

f *p*

No. 10. Veni Creator.

mf *f* *p* *mf*

Ve - ni Cre - a - tor Spi - ri - tus, men - tes tu - o - rum

f *p* *mf*

vi - si - ta: Im - ple su - per - na gra - ti - a,

f *p* *mf*

a - sti pec - to - ra, quae tu cre - a - sti pec - to - ra.

p

quae tu cre - a - sti pec - to - ra, quae tu cre - a - sti pec - to - ra. A - men.

On receipt of one half the regular price, we will send ONE copy of any or all of our publications.

Sample Page. Score 75c; any voice 35c.

Mass in Honor of the Archangel St Michael.

KYRIE.

(1 - 2 - 3 or 4 mixed voices.)

By M. L. NEMMERS, Organist.

Moderato. mf

Soprano.
Alto.

Tenore.
Basso.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e.....

..... e - lei - son, e - lei - son. *p* Chris - te *mf* e - lei - son, Chris - te e -

Tutti. f lei - son, Chris - te..... e - lei - son, *mf* Ky - ri - e e - lei - son, Ky - ri - e e -

f lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son. *Slower.*

SAMPLE PAGE.

Easy Mass for Children.

For One or Two Voices. Very Easy.

SCORE. 70c.
SOPRANO OR ALTO VOICE, 40c. each.

Composed, published, and for sale by
M. L. NEMMERS, Milwaukee, Wis.

Ky-ri - e e - lei-son, Ky-ri - e e - lei-son, Ky - ri - e e - lei - son, e - lei-son, e - lei - son.
2d Voice. 1st Voice. Duet.

Chris - te e - lei - son, Chris - te e - lei - son, Chris - te e - lei - son, e - lei - son.

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te. Be - ne -
di - ci - mus te. Ad - o - ra - mus te. Glo - ri - fi - ca - mus te.

Pa - trem om - ni - po - ten - tem fac - to - rem coe - li et ter - rae

vi - si - bi - li - um om - ni - um et in vi - si - bi - li - um.
1st Voice. 2d Voice. Duo.

Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus De - us Sa - ba - oth.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.
2d Voice.

Ag - nus De - i qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.
1st Voice.

Ag - nus De - i qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

SAMPLE PAGE.

Mass for Male or Female Choir.

For Three or Four Voices.

SCORE, \$1.00.
ANY VOICE, 40c.

Composed, published, and for sale by
M. L. NEMMERS, Organist,
413 Lloyd St., Milwaukee, Wis.

p

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son.

Et in ter-ra pax ho-mi-ni-bus, bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-tis.

Slow.

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Do - mi-nus De - us Sa - ba - oth.

Trio. Slow. p

Be - ne - dic-tus qui ve - nit, qui ve-nit in no-mi-ne Do - mi - ni.

Ag - nus De - i qui tol-lis pec-ca-ta mun-di, mi - se-re - re no - bis.

N. B. The Credo to this mass is arranged for three voices, making it easier on account of its length.

EASY LITURGICAL MASSES.

Missa in honorem S. Norberti , for S. A. T. and B., by Rev. M. J. Vanden Elsen, score 75c, set voices	50
Dr. Haberl in the "Musica Sacra", 1905, page 31, says: "By this composition the author shows himself to be a master in counterpoint. The declamation is excellent and correct. He is a perfect connoisseur of vocal music. The beautiful work is of average difficulty and abounds in variations and touching and effective passages; it is a festival mass for vocal choirs." Only well trained choirs can sing this mass.	
Hail Mary , Solo and Chorus, by Rev. R. J. Sorin, arr. by M. L. Nemmers	50
Ave Maria and Pie Pelicane , Solo, medium voice	50
Mass in Honor of St. Joseph , for 2 equal voices, dedicated to Right Rev. G. S. Messner, Bishop of Green Bay, by Rev. M. J. Vanden Elsen, score	80
Voice parts, each	40
Nemmers' Choir Book , for two, three or four voices \$1.00	
This book contains thirty eight pieces for Sermon, Offertory, Benediction, Devotions, etc. , also a Wedding Song in German and English version.	
Two Wedding and Two Funeral Marches for Church use,	50c
O Salutaris , in E flat, Solo for Soprano or Tenor	30c
Veni Creator , in A flat, Trio for Soprano, Tenor and Bass; or for Soprano, Alto and Bass	40c
*Cantus Sacri , containing Guardian Angel Mass and nineteen pieces, for High Mass, Benediction and devotion, for 2, 3 or 4 voices, by M. L. Nemmers score	\$1 00
Sop. and Alto voices to Guardian Angel Mass , each	40
*Mass in Honor of the Holy Family , for 2, 3 or 4 voices, by M. L. Nemmers, score	1 00
S. A. T. and B. voices each	35
*Mass in Honor of the Archangel St. Michael , for 1, 2, 3 or 4 voices, by M. L. Nemmers, score	75
S. A. T. and B. voices each	35
*Mass in Honor of St. Erwin Bp. , for 2, 3 or 4 voices, by M. L. Nemmers, score	80
S. A. T. and B. voices each	35
*Mass in Honor of St. Barbara , for 1, 2 or 3 voices, by M. L. Nemmers, score	60
Sop. and Alto voices each	35
*Mass in Honor of St. Rose of Lima , for 2, 3 or 4 voices, by M. L. Nemmers, score	1 00
S. A. T. and B. voices each	35
*Mass in Honor of the Blessed Virgin Mary , for 2, 3 or 4 voices, by Geo. Wm. Sommers, score	1 00
S. A. T. and B. voices, each	40
*Easy Mass for children , for 1 or 2 voices, by M. L. Nemmers, score	70
Sop. and Alto voices, each	40
*Easy Mass for children , for 1 or 2 voices, by Rev. A. Forster, score	50
*Mass for Male or Female Choir , for 3 or 4 voices, by M. L. Nemmers, score	1 00
Each voice part,	40
Harmonie-Feast-Mass (Festival Mass) , for S. A. T. and B., by J. Obersteiner, score	1 10
Each voice part	25
Mass in C (Festival Mass) , for S. A. T. and B., by G. Zangl, score	1 10
Each voice part,	25
Mass in A (Festival Mass) , for 3 or 4 voices, by F. Schmidt, score	1 00
S. A. T. and B. voices, each	25
*Mass for the Dead (Requiem) and Libera for Funerals , for 1, 2 or voices by M. L. Nemmers, score	40
*Complete Vespers , for Feasts of Confessors, for 1, 2, 3 or 4 voices, by M. L. Nemmers, score	35
*Ecce Sacerdos , for the reception of a Bishop, for 1, 2, 3 or 4 voices, by M. L. Nemmers, and	
*Laudate Dominum, Offertory , for 1, 2, 3 or 4 voices, by C. Ett, both pieces	20
Mass in Honor of the Blessed Virgin Mary , for 2 equal voices, by Rev. M. J. Vanden Elsen, score	\$1.00
voice parts, each	40
Festival Mass of the Good Shepherd , for 4 mixed voices, dedicated to Rt. Rev. T. Meerschaert, Bishop of Guthrie, composed by Rev. R. J. Sorin, arranged by M. L. Nemmers, score	\$1.00
Voice parts, each	
Our Lord's Prayer , Solo and chorus, dedicated to His Eminence, Cardinal James Gibbons, Archbishop of Baltimore, by Rev. R. J. Sorin, arranged by M. L. Nemmers, Price	50
Five Easy Pieces , for Offertory and Benediction, for 1, 2 or 3 voices, dedicated to Rt. Rev. T. Heslin, Bishop of Natchez, composed by Rev. R. J. Sorin, arranged by M. L. Nemmers, Price	50
Holy Rosary Mass , for 1, 2 or 3 voices, dedicated to Right Rev. T. Heslin, Bishop of Natchez, by Rev. R. J. Sorin, score	80
Sop. or Alto, each	40
Ave Verum , in A, for Offertory and Benediction; Trio for Soprano, Tenor and Bass; or for three male or three female voices	40c
Jesu Fili Dei , in E flat, for Offertory and Benediction; Trio for one female voice, Tenor and Bass; or for Soprano, Alto and Bass,	40c
Jesu Dei Vivi , in C, for Offertory or Benediction; Trio for Soprano, Tenor and Bass	40c
*Ave Maria, Duett , for Sop. and Alto or Tenor and Bass, by Geo. Wm. Sommers,	50
Ave Maria, Solo , for Sop. or Tenor, by Gounod,	35
Ave Maria, Solo , for any medium voice, by Owen,	40
Ave Maria, Solo , for any medium voice, by Brounol,	35
Ave Maria, Solo , for Sop. or Ten. (Very fine) by Weiss,	50
*The Orphan Boy , Episode from the St. Louis Tornado, a very beautiful and sympathetic English song for one voice, with Piano or Organ accompaniment, suitable for school entertainments, by Rev. A. Forster,	40
*Sighing for Spring Time , in English, for one voice, suitable for school entertainments, by Rev. A. Forster,	50
Marquette College March , for Piano, by M. L. Nemmers,	60

THREE USEFUL BOOKS.

*Laus Deo , containing the following pieces for 2, 3 or 4 voices: <i>Vidi Aquam</i> , for Easter time; <i>Terra tremuit</i> , offertory for Easter; <i>Laetentur Coeli</i> , offertory for Christmas; <i>Confirma hoc Deus</i> , offertory for Pentecost; <i>Veni Sancte Spiritus</i> , for Pentecost and sermons, <i>Tantum Ergo</i> ; <i>In Memoriam Passionis Christi</i> , suitable as offertory for Lent; <i>German and English Hymn</i> , for devotions in Lent; <i>Alleluja</i> , Christ is risen, for Easter, with <i>German, English, Bohemian and Polish text</i> ; composed and compiled by M. L. Nemmers score	75
*Collection No. I , Containing the following pieces for 2, 3 or 4 voices: <i>Four Blessed Virgin Hymns</i> ; one <i>Sacred Heart Hymn</i> , <i>Silent Night (Stille Nacht)</i> for Christmas; these six hymns have <i>German, English, Bohemian and Polish text</i> ; <i>Fest-Chor</i> , "Preis und Anbetung" for festival days; <i>Softly they slumber (Grablied)</i> for funerals and All Souls Day, in <i>German and English</i> , compiled by M. L. Nemmers, score	75
Vade Mecum or The Young Organist's Companion , This manual contains <i>twenty-five Organ pieces</i> , the <i>Responses, Preface and Pater noster</i> for High Mass, <i>Modulations</i> into different keys, <i>eighteen Cadences</i> and all the different " <i>Deo Gratias</i> " in different keys; by M. L. Nemmers,	1 00

Complete Catalogue on Application.